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Lined
Character
Change

FAMILY GUY

"Bango Was His Name Oh!"

Production #4ACX06

Written by

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Directed by

Pete Michels

Created by

Seth MacFarlane

Executive Producers

David A. Goodman
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ANIMATIC DRAFT (SALMON) *
October 12, 2004

ANIMATIC DRAFT (BUFF)
September 21, 2004

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"BANGO WAS HIS NAME OH!"

CAST LIST FOR #4ACX06:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
ANDREA.....	ALEX BORSTEIN
ANNOUNCER.....	FRED TATASCIORE
BRANDON.....	JASON PRIESTLY
BRIAN ROBOT.....	SETH MACFARLANE
CELL PHONE GUY.....	SETH MACFARLANE
CHEETARA.....	LYNN LIPTON
CHINESE MAN #1.....	PETER CHEN
CHINESE MAN #2.....	JAMES HONG
COPY EMPLOYEE.....	SETH MACFARLANE
DIANE.....	LORI ALAN
DISPATCHER.....	MIKE HENRY
DONNA.....	TORI SPELLING
EMPLOYEE.....	MIKE HENRY
GOD.....	SETH MACFARLANE
JUNE.....	ALEX BORSTEIN
KATIE COURIC.....	TBD
KELLY.....	JENNIE GARTH
LION-O.....	LARRY KENNEY
MAN/STEWIE'S "FATHER".....	SETH MACFARLANE
MATRONLY WOMAN.....	ALEX BORSTEIN
OLD HIPPIE	SETH MACFARLANE
QUAGMIRE.....	SETH MACFARLANE
SALESMAN.....	DANNY SMITH
SNARF.....	SETH MACFARLANE
SOAP ANNOUNCER.....	FRED TATASCIORE
STEWIE ROBOT.....	SETH MACFARLANE
TOM.....	SETH MACFARLANE
TRICIA.....	ALEX BORSTEIN
VANESSA.....	ALEX BORSTEIN
VOICE FROM SCANNER.....	LARRY KENNEY
WARD.....	SETH MACFARLANE
WILFORD BRIMLEY.....	SETH MACFARLANE

ACT ONE

EXT./ESTAB. QUAHOG CIRCUIT SHACK - DAY

INT. QUAHOG CIRCUIT SHACK - SAME

PETER, LOIS, CHRIS and MEG browse through the aisles of the store. *

Peter stops at a large plasma screen television. "Leave it to Beaver" is on.

1 PETER

Wow, this must be one of them new
plasma TVs. Man, looks like you could
just walk right through it.

Peter puts his hand right through the screen. Then, to his own surprise, steps through it.

INT. "LEAVE IT TO BEAVER" SET - DAY

Peter steps in from out of nowhere. The CLEAVERS are eating dinner. Everyone is in black and white.

2 PETER

Hi, I'm Peter.

3 WARD

(CAUGHT OFF GUARD) Uh... hi.

4 PETER

Whatcha guys doin'?

5 JUNE

Well, I was just telling Ward I think
he was a little hard on the Beaver
last night.

6 PETER

Hahahahaha! Oh, did you hear what you
just said?!

7 WARD

What did she say?

8 PETER

"A little hard on the Beaver"!

Hahaha!

9 WARD

I don't get it.

10 PETER

Oh, come on! Really?

11 WARD

Yeah, what'd I miss?

12 PETER

Come on, you know what I'm talkin' about, after the kids go to sleep--

*
*

13 WARD

Oh oh oh oh oh oh oh oh oh yeah.
Yeah. Yeah, no, no, no, we... we
don't, we don't do that here.

INT. QUAHOG CIRCUIT SHACK - SAME (BACK TO SCENE)

ANGLE ON STEWIE. He holds a copy of Consumer Reports and wears GRANNY-GLASSES. He's looking at some fax machines.

*

14 STEWIE

Okay, now, if I get a fax, can I stay
on-line and still receive the fax
without a dedicated line?

The EMPLOYEE looks at the tag on the shelf.

15 EMPLOYEE

(LATINO ACCENT) Yeah, you can put a
piece of paper in here and make, like,
a phone call and your friend will get
another piece of paper with the same
picture.

16 STEWIE

Can I possibly speak to someone who
didn't come to this country on a
floating door?

ANGLE ON Peter and Lois in the VCR section. A fast-talking
Quahog Circuit Shack SALESMAN approaches them.

17 SALESMAN

Can I help you?

18 LOIS

Yes, we're here to replace our VCR.

19 PETER

Yeah, and don't try any of your
salesman funny business. Like that
guy who convinced me to buy that pet
tyrannosaurus.

EXT. BACKYARD - DAY (FLASHBACK)

Peter holds a tennis ball and stands next to a TYRANNOSAURUS.
He tosses the ball off-screen.

20 PETER

Okay, Patches. Now, fetch.

The tyrannosaurus runs off-screen. It comes back a beat
later with a SCREAMING MAN in his jaw.

21 PETER (CONT'D)

Oh, oh, my god! Oh, my god! Drop it!

Drop it! Drop it! Drop it!

The tyrannosaurus drops the man, who does not move. Peter
rushes up to him.

22 PETER (CONT'D)

Ew, it's got spit all over it.

INT. QUAHOG CIRCUIT SHACK - DAY (BACK TO PRESENT)

23 SALESMAN

A VCR? Let me show you something.

*

The Salesman grabs a Tivo remote control.

*

25 SALESMAN (CONT'D)

*

It's called TIVO. It always records what you're watching so you can re-watch anything you missed.

26 LOIS

Ooo, sounds fancy. How does it work?

27 SALESMAN

I'll tell ya how it works. Easy as pie is how it works.

The Salesman holds the remote up to Peter's face and presses a button. We hear the familiar "**BOOP, BOOP, BOOP**" as the green banner appears with the three arrows at the bottom of the screen, a la TIVO. The screen bounces back a few beats. Then:

28 SALESMAN (CONT'D)

I'll tell ya how it works. Easy as pie is how it works. Should I ring it up?

29 LOIS

Hold on. Hold on. I think we should discuss it first.

The Salesman presses a button. We hear: **BOOP, BOOP, BOOP**, and the scene suddenly moves in FAST FORWARD. Peter and Lois argue animatedly. Chris steps into frame, choking. Peter continues to argue with Lois, ignoring Chris. Lois sees Chris choking and gets behind him and gives him the Heimlich maneuver. A video camera comes out of Chris' mouth. Peter and Lois finish their discussion, grab a TIVO box, and head up to the counter. Finally, we hear **BONG, BONG** as the TIVO "catches-up" with the present. Peter and Lois are at the register. Peter pays for the TIVO.

30 PETER

...Some kind of palsy. Anyway, that's how I saved Christmas. (TO CASHIER)
Yeah, go ahead and bag this thing for us.

EXT. GRIFFINS' HOUSE - DAY

The Griffins pull into their driveway. Chris, Meg and Stewie head into the house. QUAGMIRE is in his driveway washing a shiny new RV. Lois and Peter go to check it out.

31 PETER

Aw, sweet, Quagmire! You got a Winnebago!

32 QUAGMIRE

You mean a "Wanna-Bang-O!" (LAUGHS)

33 LOIS

(PITY LAUGH) Oh, how clever.

34 QUAGMIRE

Yeah, I'm gonna take her across the country and bang a different broad in every state. (LAUGHS) Also gonna see the Grand Canyon.

35 LOIS

Oh, Peter and I went to the Grand Canyon once.

EXT. GRAND CANYON - DAY (CUTAWAY)

A GUIDE leads TOURISTS, including Peter and Lois, down a canyon trail. Everyone rides donkeys. PAN OVER to Peter, who lags behind. His donkey's legs are completely collapsed because of his weight. Peter pushes along with his own feet.

36 PETER

Come on, move. Gosh, you guys are stubborn. Lois, mine's broken!

EXT./ESTAB. GRIFFIN'S HOUSE - LATER

*

INT. GRIFFINS' LIVING ROOM - SAME

*

The family, sans Lois, sits on and around the couch watching TV. Peter keeps fast-forwarding the TIVO.

37 MEG

Dad, what are you doing?

38 PETER

Eh, I'm fast-forwarding through these pesky TV shows so I can get to the commercials.

ANGLE ON the TV.

INT. RUSTIC LIVING ROOM - DAY (ON TV)

WILFORD BRIMLEY leans against the mantel of a fireplace.

39 WILFORD BRIMLEY

Hi, I'm Wilford Brimley and I have diabetes. It hurts me to pee and it causes me to be short with my family. I can't sleep at night. The other day, I stubbed my toe and took it out on the dog. And two weeks ago I ran out of vanilla ice cream and struck my wife. And then I find out my wife's been dead for six years. Who the hell did I hit?

40 ANNOUNCER (V.O.)

This message brought to you by the National Diabetes Association.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Lois pops her head in from the kitchen.

41 LOIS

Lunch is ready. Come and get it.

Peter, Meg and Chris head into the kitchen. Brian and Stewie stay behind.

42 BRIAN

Hey, what do you think it is? Boogers on a biscuit?

43 STEWIE

HA! That's -- that's probably what it
is, yes.

ANGLE ON the TV.

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV)

TOM TUCKER sits at the desk.

44 TOM

We now go live to the streets of San
Francisco with Asian reporter Tricia
Takanawa. Diane, is she Chinese or
Japanese?

45 DIANE

She's Japanese, Tom.

46 TOM

Wow. I know a Japanese woman.

EXT. SAN FRANCISCO STREET - DAY (ON TV)

TRICIA TAKANAWA stands in front of a Victorian-style house on
a steep hill in San Francisco. People walk by in the
background as she talks to camera.

47 TRICIA

Tom, I'm standing here amidst the
heated debate over a recent petition
to change the name of the city from
"San Francisco" to something a little
less gay.

A MAN passes by on the San Francisco sidewalk. Tricia shoves
her mic in his face.

48 TRICIA (CONT'D)

Excuse me, Sir. What would you like
to rename San Francisco?

49 MAN (STEWIE'S VOICE)

Well, given the wonderful shoe
shopping, I would cast my vote for
"Heaven."

ANGLE ON Brian and Stewie as the man on TV blabs on.

50 STEWIE

Who the hell was that?

51 BRIAN

What?

52 STEWIE

I say, press the button! Make it
stop!

Brian grabs the remote and stops the Tivo.

ANGLE ON the TV. We see the man on the screen looks almost
exactly like Stewie, but grown-up and with a full head of
hair.

53 STEWIE (CONT'D)

Oh, my god! He looks just like me.

54 BRIAN

You know what, he does. Almost looks
like he could be your father.

55/57 STEWIE

(GASP) He could be my father! My real
father! I knew it! Lois must have
mated with this poor fellow. Oh, I've
got to get myself out to California.
I dare say I'd fit right in with the
kids from 90210. Even the older-
looking one.

*

*

*

*

INT. THE PEACH PIT - DAY (CUTAWAY)

*

BRENDA, DYLAN, KELLY and DONNA sit at a table with sodas.

*

Character *
Changed

To Be Recorded 10.13.04 end of day

(57A) DONNA

Boy, that test sure is gonna be hard tomorrow.

(57B) KELLY

You said it, Donna. (TO SOMEONE O.S.)

Hey, Andrea, can you help me study?

ANGLE ON ANDREA, a very, very elderly woman, holding an ear horn to her ear.

(57C) ANDREA

What?!

(57D) KELLY

I said, "Can you help me study"!

(57E) ANDREA

Dylan, I fixed your socks.

She hands a pair of old-fashioned, knitted socks to Dylan.
BRANDON walks up.

(57F) BRANDON

Andrea, are we still going to the concert?

(57G) ANDREA

This used to be all orange groves, far as the eye could see!

(57H) BRANDON

Okay, so, I'll pick you up at seven?

(57I) ANDREA

Barbara Stanwyck and I used to take the trolley!

EXT. GRIFFINS' HOUSE - DAY

Lois is doing yard work between the bushes and the front of the house.

61 PETER (O.S.)

Hey, Lois. Thought you might be in
the mood for a classic.

Peter shimmies into frame on the clothes line, collapsed
almost all the way to the ground. He's dressed in a
SPIDERMAN COSTUME.

62B PETER (CONT'D)

(SUNG TO THE TUNE OF "BATMAN") NA, NA,
NA, NA, NA, NA, NA, NA, NA, NA, NA,
NA, NA, NA, NA, NA, SPIDERMAN!
SPIDERMAN! / HERE COMES PETER ON THE
CLOTHES LINE BUT HIS NAME'S NOT PETER
IT IS SPIDERMAN! / SPIDERMAN! / C'MON
LOIS, LET'S GET BUSY / MAYBE IN THE
GARDEN RIGHT HERE / SPIDERMAN! /
SPIDERMAN! / TOUCH MY CAN / WITH YOUR
HAND / SPIDERMAN!

63 LOIS

(GIGGLES) Oh, help, Spiderman! I'm
being attacked by the evil rose bush!

64 PETER

Ah, I'll save you, Mary Jane.

He falls on her and they start making out. Chris and Meg
approach.

65 MEG

Oh, my god.

66 CHRIS

I don't know what they're fighting
about but I think dad's winning. Go
Dad!

67 LOIS

Kids, can we have some privacy,
please?

68 PETER

Heh. I'm winning.

INT. STEWIE'S BEDROOM - LATER

Stewie holds a hammer over his piggy bank.

69 STEWIE

Please forgive me, Mr. Oinkbaum. You
will be missed.

Stewie **smashes** the piggy bank into a million tiny pieces.

70 STEWIE (CONT'D)

There we are.

As Stewie counts the money, Brian enters.

71 BRIAN

What are you doing?

72 STEWIE

None of your beeswax, Ramona. But if
you must know, I need a plane ticket
to San Francisco.

73 BRIAN

(SCOFFS) Good luck. Plane tickets are
about four-hundred and fifty bucks.

74 STEWIE

Four-hundred... (PONDERING, THEN) Brian,
hit me in the mouth.

75 BRIAN

What? Why?

76 STEWIE

I hear this tooth fairy gives you
money for your teeth. Have at it.

77 BRIAN

Uh... okay.

Brian goes to hit him. Stewie flinches.

78 STEWIE

No, don't, don't, don't! Stop!

Brian stops.

79 STEWIE (CONT'D)

Why did you stop? I said hit me.

80 BRIAN

You flinched.

81 STEWIE

Well, of course I flinched, you were
going to hit me.

82 BRIAN

Well, make up your mind. What do you
want me to do?

83 STEWIE

Hit me!

Brian goes to punch him again. Stewie flinches.

84 STEWIE (CONT'D)

Aaaah! No, don't, don't, don't!

Brian sighs.

85 STEWIE (CONT'D)

I'm sorry. Look, I know I'm being
hard to read, but--

Brian punches Stewie, knocking him out cold. Brian
sheepishly slinks away.

EXT. GRIFFINS' HOUSE - DAY

Stewie sits at the end of the driveway at a lemonade stand with RUPERT sitting next to him. The lemonade stand sign reads: "LEMONADE." An OLD MAN walks by on the sidewalk. *

86 STEWIE

Hey! You there! Buy this yellow
drink!

The Old Man continues on. Then BONNIE walks by.

87 STEWIE (CONT'D)

Hey, Preggo! Preggo! Hey! Hey! I'm
talking to you, tubby. Oh, don't
ignore me -- ooooo.

Another MAN walks by.

88 STEWIE (CONT'D)

Pardon me, sir. Sir, sir -- Oh, the
hell with this.

Stewie takes out a bartender's sawed-off baseball bat, chases after the man and **whacks** him in the knee. The Man falls to the ground and clutches his knee, **screaming** in agony. Stewie hits the Man again, knocking him out cold.

89 STEWIE (CONT'D)

So, we had to do it the hard way, hmm?

Stewie takes out his wallet and removes the cash.

90 STEWIE (CONT'D)

Six bucks? (RE: PICTURE) Nice looking
wife, you've got. Maybe I'll look her
up while you're in the hospital.

(THEN) Don't forget your lemonade.

Stewie throws a cup of lemonade in his face and **scampers** off.

INT. GRIFFINS' KITCHEN - DAY

Brian sits at the table wearing his READING GLASSES, doing his bills. Stewie enters with Brian's laptop.

91 STEWIE

Oh, there you are. I thought you
should -- what are you doing?

92 BRIAN

Paying bills.

93 STEWIE

What bills? You have bills?

94 BRIAN

Well, there's cable, and, uh...

95 STEWIE

Peter pays for the cable.

96 BRIAN

It's at this, uh, it's at this girl's
house, do you want something?

97/103 STEWIE

Yes, I'm still short for my trip.
I've only got two-hundred dollars. I
suggest you pony up the difference
immediately or I'll e-mail the
contents of your hard drive to the
FBI.

*

104 BRIAN

What are you talking about? There's
nothing on there.

Brian opens his laptop revealing several nude pictures of
Stewie posing like a centerfold. The last two are: 1. Stewie
in a COWBOY HAT WITH HOLSTERS and NOTHING ELSE, blowing the
"smoke" from the barrel of a gun, and 2. Stewie wearing a
VILLAGE PEOPLE-STYLE MOUSTACHE, SUNGLASSES and a POLICE HAT.
Brian shuts the laptop.

*
*
*
*
*

109 BRIAN (CONT'D)

*

(SIGH) Stewie, why is it so hard to
accept that Peter's your real father?

*

110 STEWIE

Because he's an idiot. You remember
that time he went to the "Today" show?

INT. THE "TODAY" SHOW SET - DAY (FLASHBACK)

KATIE COURIC addresses the camera, as the CROWD at the window
watches and waves. Peter is among them.

110A KATIE COURIC

Coming up on "Today," Tom Cruise has a
new movie. We're gonna be talking to
him.

110B PETER

Katie!

110C KATIE COURIC

Funny man Al Franken will be stopping
by for a visit.

110D PETER

Katie!

110E KATIE COURIC

And Wolfgang Puck shares his recipe
for apple strudel.

110F PETER

Katie!

Over the following, Peter turns around and lifts up a
mailbox.

110G KATIE COURIC

So stay tuned because we've got all this
and more, coming up the next hour --

Peter **throws** the mailbox through the glass.

110H PETER

Katie!

110I KATIE COURIC

(FURIOUS) What?!

110J PETER

(PUT OFF) Oh, well, never mind.

Peter exits.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' HOUSE - BATHROOM - SAME

Peter is in the tub. A couple of candles decorate the bathroom. His body fills almost the entire tub. Lois enters in her BATH ROBE.

113 PETER

Care to join me, Lois?

Lois **giggles** then slips out of her robe. From over her shoulder we see her try to figure out how she will possibly jam herself in with Peter.

114 LOIS

Peter, how am I supposed to--?

115 PETER

Oh, oh, oh, sorry, sorry. Where are my manners?

We hear horrific **flesh on porcelain noises** and water **sloshing** as Peter pulls his own stomach towards him to make a space for Lois.

116 LOIS

(GETTING IN) Oh, what a gentleman.

Lois sits across from him in the tub.

117 PETER

There you go.

Peter lets go of his stomach which snaps back, **slamming** Lois into the hot and cold knobs.

118 LOIS

Ah!

119 PETER

Oh, oh, god, you okay, you all right,
honey?

120 LOIS

Yeah, I'm all right. (THEN) Oh, this
is nice.

Chris and Meg burst in.

121 CHRIS

Mom, Meg says Omar Sharif is dead, but
I think she's thinking of Anthony
Quinn.

122 LOIS

Chris, your father and I are in the
tub and Meg, you are thinking of
Anthony Quinn. Now get out.

Chris and Meg exit.

123 LOIS (CONT'D)

Peter, this is ridiculous. We have no
privacy here. We gotta get those kids
out of the house once in a while. I
mean, shouldn't they be dating?

124 PETER

Eh, that doesn't solve the problem,
Lois. If they start dating, I mean,
th-their rooms are right next to each
other. They'll start havin' sex,
we'll never get 'em out of the house,
and--

125 LOIS

No, no, you idiot, I'm talkin' about them dating other people. Look, I'm gonna start spending some time with Chris and I'll show him how to attract a woman.

126 PETER

Yeah, and I'll spend some time with Meg. I know exactly what guys want.

127 LOIS

Great. Let's kiss on it.

128 PETER

Come here, you.

Lois clumsily tries to climb over to Peter, clawing at his chest and eventually his lower lip to get leverage, succeeding briefly, but then falling out of the tub and on to the floor with a **thud**.

129 PETER (CONT'D)

(LOOKING DOWN AT HER) Oh, you bleedin'? Yeah, you're bleedin'.

EXT. GRIFFINS' HOUSE - DAY

Stewie has strapped luggage to his Big Wheel with bungee cords. He wears an AVIATOR'S CAP WITH GOGGLES AND A SCARF with an American flag on it. Brian walks up to him.

130 BRIAN

Don't tell me you're going to California on that?

131 STEWIE

I most certainly am, Brian. Tonight I'll be sleeping under the stars in Bucks County, Pennsylvania.

(LOOKS AT HIS WATCH) Well, I'm off.

Stewie climbs on the Big Wheel. He has to **pedal furiously** to advance a short distance. He moves away from Brian very slowly. After a moment, exhausted, he has to stop pedalling and **gasps for breath**. He gets off the Big Wheel and quickly sets up a small tent.

132 STEWIE (CONT'D)

Perhaps I'll camp here for the night.

He gets inside the tent. After a beat, Brian approaches.

133 BRIAN

Stewie?

134 STEWIE (V.O.)

Who's there?!

135 BRIAN

It's Brian.

136 STEWIE

(POKING HIS HEAD OUT) Brian?! What are you doing here?! I say, have you been following me all this way?!

Quagmire, working on his Winnebago, calls to them from nearby.

137 QUAGMIRE

Hey, Brian, what do you think of my sign?

Brian reads a sign on the side of the Winnebago, which we don't see.

138 BRIAN

"Quagmire's Cross-Country Tour."

Uh... isn't there an "O" in Country?

139 QUAGMIRE

Nope. Look out California, here I come. (LAUGHS)

140 STEWIE

(GASPS) California?!

Quagmire steps away and Stewie lifts up his Big Wheel and puts it in the Winnebago.

141 BRIAN

What are you doing?

142 STEWIE

Well, you heard Captain Syphilis,
we're going to California.

143 BRIAN

Oh, come on, you can't go alone with
Quagmire. Look, I tell ya what, if
you're serious about this, (SIGHS) I'll
go with you. Although I should probably
ask Peter and Lois if it's okay.

144 STEWIE

Oh, they won't even know we're gone.

Stewie takes out a control pad with one button on it, and
presses the button.

*
*

INT. STEWIE'S BEDROOM - CONTINUOUS

The closet door automatically opens, and TWO ROBOTS BUILT TO
LOOK LIKE BRIAN AND STEWIE roll out on wheels.

145 STEWIE ROBOT

Damn you, vile woman. Blast. What
the deuce.

146 BRIAN ROBOT

I am a tool. Stewie is much better
than me at everything including arts
and crafts and the guitar. I have no
friends.

INT. WINNEBAGO - A BIT LATER

Stewie and Brian take seats next to Quagmire.

147 QUAGMIRE

Glad you guys are joining me. How
'bout some tunes?

148 STEWIE

No radio. From here on out it's WSTU.

EXT. SPOONER STREET - DAY

The Winnebago takes off down the street.

149 STEWIE (O.S.)

SWIMMING, SWIMMING IN THE SWIMMING
POOL / WHEN DAYS ARE HOT, WHEN DAYS
ARE COOL IN THE SWIMMING POOL / BREAST
STROKE, SIDE STROKE --

We hear someone get **smacked**.

150 STEWIE (CONT'D)

Aaa! (THEN) Ow! Brian, you're such a
jerk sometimes.

END OF ACT ONE

ACT TWO

EXT./ESTAB. REST STOP - NIGHT

ANGLE ON a sign that reads, "Welcome to New Jersey." A sign below it reads, "What? Like you're so special?"

PAN TO the Bango in a nearby parking lot. It **squeaks** as it rocks back and forth.

INT. WINNEBAGO - SAME

Brian and Stewie play chess in the kitchenette. They try to ignore the **sounds of sex** in the back, playing in awkward silence as the **humping continues**. Suddenly, a woman's high heeled foot bursts through the bedroom curtain and **whacks** Stewie in the head. His head lands on the chessboard, **knocking** some pieces over.

151 STEWIE

Ah! Dammit!

Stewie starts putting the pieces back.

152 BRIAN

What are you doing?

153 STEWIE

Your knight was at king's rook 6.

154 BRIAN

No, my bishop was at king's rook 6.

My knight was at queen 5.

STEWIE

BRIAN

No. No. No. No, no. In Yes, yes. I-I was -- I was
your dreams your knight was sitting right --
at queen 5.

156 STEWIE

Op! Look at that.

Stewie knocks the board over, sending pieces flying.

157 STEWIE (CONT'D)

Now your knight is at refrigerator 5.

158 BRIAN

Oh, yeah, that's real mature.

159 STEWIE

Yeah, well, you know, who comes out a winner? Me. (WAVES HIS ARMS AND MIMICS A CROWD ROARING) Griffin, once again! (MORE CROWD NOISES) Undefeated champion of the world! (MORE CROWD NOISES)

Brian gets up and walks to the front of the Winnebago, Stewie follows.

INT. DRIVERS' SECTION - CONTINUOUS

Stewie and Brian enter and sit down.

160 BRIAN

You know, San Francisco is a big place. Have you thought about how you're gonna find this guy?

Stewie takes out the picture of his "father."

161 STEWIE

Simple, Brian, look at this.

CLOSE UP on the picture. It's a blow-up of the man Stewie saw on TV. In his shirt pocket is a pen which reads "S.F. Park Barrington Hotel."

*

162 STEWIE (CONT'D)

My god, Lois had relations with this fellow. That's more disgusting than what happened with Adam and Eve.

*

*

INT. GARDEN OF EDEN - DAY (CUTAWAY)

*

GOD walks through the garden with a GUY, who wears only a fig leaf.

*

*

162A GOD

*

Steve, I think you and Adam are really gonna hit it off. You know, I created you for him -- Oh, no!

*

*

*

They come upon ADAM and EVE, who lay together in each other's arms.

162B GOD (CONT'D)
You?! And her?! Oh, no, no, no, this
is not what I had in mind. You're
opposite genders. (SIGHS EXASPERATED,
THEN THINKS) Okay, all right, you know
what... Man, woman... We can make
this work...

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter and Lois are talking to Chris and Meg, who are on the couch.

165 PETER
Kids, your mother and I have decided
that we're gonna help you two get out
into the datin' world.

166 LOIS
That's right. Chris, I'm gonna show
you how to be an affable, desirable
young man, who doesn't smell like the
inside of a wool hat.

167 CHRIS
Why you gotta break balls?

168 PETER
And Meg, when I get through with you,
you're gonna be beatin' guys off with
both hands.

169 MEG
Oh, I like the sound of that.

170 PETER

Hey. Zip it. Rule number one: no
speaky until the man speaky to you.

EXT. SLEAZY MOTEL - DAY

CHYRON: "MISSOURI."

The Winnebago is parked out front. Brian is barbecuing,
Stewie sits next to him. Quagmire approaches with a TRASHY
PROSTITUTE.

171 STEWIE

I say are we moving on yet?

172 QUAGMIRE

Just hang out, little guy. I'll see
you in a while.

173 STEWIE

Oh. Very well. I suppose I'll go
pump the chemical toilet. Apparently
you're about to do the same.

INT. WINNEBAGO - LATER

The Bango is now a pig sty. Trash and half-eaten food lie
everywhere. Stewie sits in the driver's seat and Brian sits
in the passenger seat. Stewie takes out a pocket watch.

174 STEWIE

Oh, what the hell is taking him so
long? I'm missing precious time with
my father. Which one of these is the
horn?

Stewie hits a button and **shackles** cover the armrests of the
passenger side chair, locking Brian's arms down.

175 STEWIE (CONT'D)

That's not it.

He presses another button and Brian's seat swivels ninety
degrees to face Stewie.

176 STEWIE (CONT'D)

That's not it either.

Stewie hits a third button and a metal extension that looks vaguely like a hand, pushes Brian's head down into Stewie's crotch.

177 BRIAN

Do something.

178 STEWIE

I'm afraid to press anything else.

INT. GRIFFINS' HOUSE - BATHROOM - DAY

Peter is running the water in the sink and rinsing out a razor.

179 PETER

Okay, Meg. You gotta make sure the water's hot, use plenty of shavin' creme and don't go against the grain.

180 MEG

Dad, I'm a girl, I don't have to shave my face.

181 PETER

Who said anything about your face, I want you to shave my back.

182 MEG

Ew. Why would I wanna do that?

183 PETER

Trust me, Meg. Shave a man's back for him and he'll purr like a walrus.

A beat. Meg hesitates, then reluctantly starts shaving Peter's back. Peter's head tilts back and he **purrs** uncontrollably like a walrus.

INT. CHRIS' ROOM - SAME TIME

Chris and Lois sit on the bed.

184 LOIS

All right, Chris, now that we've
talked about kissin' and cuddlin',
it's time to practice eating out...

WIDEN TO REVEAL she's set up an elegant round table for
dinner.

185 LOIS (CONT'D)

...At a fancy restaurant.

EXT. WINNEBAGO - DAY

CHYRON: "KANSAS."

The Winnebago is parked next to a motel. Stewie is pacing
back and forth, glancing occasionally at a pocket watch. *

186 STEWIE

(FINALLY) All right, that's it. *

INT. MOTEL ROOM - MOMENTS LATER

Stewie enters.

187 STEWIE

Listen you pervert, what the devil is
taking so lo--

He reacts to something off-screen

188 STEWIE (CONT'D)

Good lord!

ANGLE ON Quagmire, who is naked and handcuffed to the bed.

189 QUAGMIRE

Oh, Stewie, thank god! Th-that
cleaning lady cleaned me out! She
took all my money! Hey, do me a
favor, grab those keys over there,
will ya?

Stewie picks up Quagmire's keys and dangles them sadistically.

190 STEWIE

Oh, what, these keys? Hm? These keys
here? These the ones you want? Hm?
These keys right here? Up yours!

*

Stewie runs out.

INT. WINNEBAGO - DAY

Brian reads a book on the couch, when suddenly, the Winnebago starts moving. He looks up and heads to the front.

*

*

INT. DRIVERS' SECTION - CONTINUOUS

ANGLE ON Stewie driving the Winnebago wearing SUNGLASSES.

197 BRIAN

What the hell are you doing? Where's
Quagmire?

198 STEWIE

Oh, he said to go on without him.

199 BRIAN

We're stealing the Winnebago, aren't
we?

200 STEWIE

Oh, you can read me like a book,
Brian. (THEN, INTO CB RADIO) Breaker,
breaker, Sidewinder this is Party
Pooper. Don't want to be a ratchet-
jaw, but looks like we've got a
seatcover feeding the bears in a
chicken coop, come on.

EXT. HIGHWAY - SAME TIME

"Run, Bandit, Run" from "Smokey and the Bandit" plays as the Bango flies down the road.

*

*

INT. GRIFFINS' CAR - DAY

*

Meg and Peter sit in the parked car.

*

200A MEG

Dad, why are we just sitting here?

Peter stares straight forward through the windshield. He is very focused.

200B PETER

Gimme a minute, Meg.

200C MEG

What am I supposed to be learning
about dating from --

Peter smiles and **exhales**.

200D MEG (CONT'D)

Omigod, Dad, you farted! That's so
nasty!

Meg tries to open the door to find that it's locked. Peter pulls her hands away from the door.

200E PETER

No, Meg! This is crucial. The
sexiest thing a woman can do for a man
is learn to love his gas. Love the
gas, Meg. LOVE IT!!!

INT. GRIFFINS' BASEMENT - NIGHT

ANGLE ON Lois.

209 LOIS

Chris, you've gotta learn how to talk
to girls. So, I'll ask you again,
what are the names of the women on
"Sex and the City"?

We **PULL WIDE TO REVEAL** that CHRIS IS STANDING SHIRTLESS, with his feet in a bucket of water and his arms tied above his head, like Mel Gibson in "Lethal Weapon."

210 CHRIS

Uh, Carrie, Miranda, uh, Samantha
and... uh (SEARCHING) Shemp?

211 LOIS

Hit him, Endo.

A CHINESE MAN steps up to Chris and **zaps** him with two electrified sponges. Chris's body convulses and he throws his head back and **cries out** in agony.

212 CHRIS

Aaa! Aaa! Bosley?! Aaa! Tootie?!

Sheena Easton?! Aaaaaa!

EXT./ESTAB. WINNEBAGO - DAY

INT. WINNEBAGO - SAME

Stewie drives, Brian sits in the passenger seat.

213 BRIAN

Jeez. You think we should go back for
Quagmire?

214 STEWIE

Oh, he'll be all right. He's
resourceful.

INT. MOTEL ROOM - SAME TIME

Quagmire, still handcuffed to the bed, desperately reaches for a phone on the nightstand. He can't quite get it. In one last effort he pulls on the phone, and it tumbles off the nightstand and lands on the bed next to his hip.

215 QUAGMIRE

Dammit.

A beat. Quagmire gets an idea. He reaches for the remote that's right next to his hand and turns on the TV. Quagmire presses a few buttons on the remote. We hear **cheap porno music** and **moaning**. A slow smile creeps across Quagmire's face. He looks down at his crotch, then shifts his lower half in the direction of the phone. The sound of **three numbers being pressed** on the phone are heard.

216 QUAGMIRE (CONT'D)

Aw-right!

EXT. DESERT GAS STATION - LATER

Stewie and Brian have stopped at a gas station. Brian is pumping gas into the Winnebago. Stewie reacts as he sees how much gas the vehicle is taking.

217 STEWIE

Fifty-seven dollars? (POINTS GOOD
NATUREDLY TO THE WINNEBAGO) This thing
takes a big drink, doesn't it?

218 BRIAN

Damn, I'm running low on cash. You
think that guy'll take a credit card?

ANGLE ON a NATIVE AMERICAN GUY in a service-station uniform standing nearby.

219 STEWIE

Don't worry, Brian. He's a Native
American. I know how to deal with
these people.

Stewie walks up to the Native American. He nods and holds up one hand.

220 STEWIE (CONT'D)

Hey! Hey! You see this? Ooo! It's
a button! A nice shiny button! Ooo!
I'll trade it to you for one-thousand
dollars. Ooo! Ooo! Ooo! (ETC.)

*

The Native American eventually **whacks** Stewie with his broom, sending him O.S.

*

*

INT. WINNEBAGO - LATER

Brian is asleep in the back. The ride gets increasingly bumpy, and he stirs awake. Brian crosses curiously to the front of the vehicle. He sees, Stewie, wide-eyed and maniacally gripping the wheel as he speeds along.

224 BRIAN

Are you all right?

225 STEWIE

Never better! I got some pep pills
from a trucker at the last stop!
Keeps me awake!

Brian sees an empty pill bottle on the dashboard.

226 BRIAN

You took pills?

227 STEWIE

"West Coast Turn-arounds"! Trucker
said to only take one, but I took all
of them!

228 BRIAN

Look, maybe you should slow down.

229 STEWIE

Why? We're making good time!

230 BRIAN

(REALIZING) We're not even on the
road!

231 STEWIE

Huh?

232 BRIAN

I said, "We're not even on the road"!

233 STEWIE

Don't need to be! (HOLDS UP COMPASS)
Compass says "West"! That's where
we're headed!

*

234 BRIAN

Stewie, we're in the middle of the
desert.

235 STEWIE

I know. Imagine the nads on those
guys who did this in a wagon?
Pioneers, Brian! We share they're
spirit! Manifest destiny!

236 BRIAN

All right, that's it give me the
wheel.

237 STEWIE

Go to hell!

They wrestle for control of the wheel. As they do, the
Winnebago soars over a steep sand dune. From several angles,
we see the vehicle do a slow barrel-roll through mid-air.
Finally, it **crashes** nose-down in the desert sand.

Inside the vehicle, Brian is in shock as he holds his bloody
nose. Stewie, still buckled into the driver's seat, is still
gripping the wheel and gunning the engine maniacally. After
a beat, the air bag deploys, pushing Stewie back off the
wheel. Stewie reacts, then instantly falls asleep onto the
air bag, **snoring** soundly.

END OF ACT TWO

ACT THREE

EXT. DESERT - LATER

Stewie and Brian are walking through the desert. Brian is **panting**. Stewie is carrying his clothes in a ball under his arm. We see that he is naked, and is wearing his diaper on his head.

238 BRIAN

This is horrible. I'm so thirsty.

Stewie squints into the distance and reacts.

239 STEWIE

Oh my god, Brian. Do you see what I see?

Brian looks, through the blurry heat waves, he sees what appears to be a Dr. Pepper vending machine standing alone in the middle of the desert.

240 BRIAN

A Dr. Pepper machine?

241 STEWIE

Yes! Oh, I can taste it now!

Stewie and Brian start running towards the machine. Their excitement builds as they get closer and the image of the vending machine becomes clearer. They start to **laugh with excitement**.

Brian and Stewie are exhausted as they reach the machine. They are smiling as they try to catch their breath. Suddenly, their smiles dim.

242 BRIAN

Dammit. It was a mirage.

ANGLE ON the vending machine, which now reads "RC COLA."

243 STEWIE

(DISTRAUGHT) An RC Cola machine?

Stewie falls to his knees, breaking down. *

258 STEWIE (CONT'D)

Oh, that's it! I give up! *

259 BRIAN

What do you mean?

260 STEWIE

I never should have attempted this in the first place. It was stupid.

261 BRIAN

Hey, hey. Come on, now. You've come this far, haven't you?

262 STEWIE

(BREAKING DOWN HYSTERICALLY) Oh, it's no use. Even if my real father is out there, he probably doesn't want to see me. (CRIES)

Brian looks at Stewie for a second, then starts licking his face.

263 STEWIE (CONT'D)

Oh... oh... What-what are you doing? You're just after the salt now!

264 BRIAN

Stewie, I'm trying to tell you that you gotta see this through to the end. Look, maybe this guy is your father, maybe not, but if you don't find out, you're gonna spend the rest of your life wondering.

265 STEWIE

Oh, maybe you're right.

266 BRIAN

Come on, I'll stick by you the whole way. Just like I did when we were Siamese twins.

INT. SUPERMARKET - DAY (FLASHBACK)

Brian and Stewie are attached at the head, just off to the side. Stewie dangles in the air.

267 STEWIE

Hey, look at that woman, Brian, she
has no business in shorts. (CALLING
OUT) Hey! Hey! You have no business
in shorts! (THEN) Ooh, tortillas!
Let's do soft tacos tonight.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

*

INT. GRIFFINS' LIVING ROOM - SAME

Chris and Meg stand awkwardly by the door waiting for their dates to show up. Lois and Peter stand behind them.

270 LOIS

All right, kids. Your dates are gonna
be here any minute. Time to show off
your training. Chris, what's your
favorite movie?

271 CHRIS

"Steel Magnolias."

272 PETER

Meg, what's your favorite movie?

273 MEG

"Tango & Cash"?

*

274 PETER

*

Yeah, o-or "Turner & Hooch," but I
think we are good to go.

*

*

The **doorbell rings**. Chris opens the door and we see his date, VANESSA.

275 CHRIS

You must be Vanessa. It is a pleasure
to meet you.

276 VANESSA

(MOCK IMITATING CHRIS, THEN) Let's go. *

She grabs Chris and pulls him out. *

278 LOIS

Wow, Peter. Where'd you find a guy to
go out with Meg?

279 PETER

Easy. I just made up some fliers.

INT. COPY SHOP - DAY (FLASHBACK)

Peter's photocopying a picture of Meg. A COPY EMPLOYEE
stands at the output tray. As each copy **comes out**, he reacts
in horror, as if he's seeing it the first time.

280 COPY EMPLOYEE

Ah! (COPY EMERGES) Ah! (COPY EMERGES)

Ah! (COPY EMERGES) Ah! (COPY EMERGES)

Ah! *

INT. GRIFFIN'S LIVING ROOM - NIGHT (BACK TO PRESENT)

281 PETER

Have a good time, honey.

The Copy Employee walks in.

282 COPY EMPLOYEE

(OFF MEG) Ah! (THEN) Come on, let's

go.

They exit.

EXT. SAN FRANCISCO RESIDENTIAL STREET - DAY

ANGLE ON a license plate with a rent-a-car frame. *

CUT TO REVEAL Brian (driving) and Stewie are in the car. *

297 BRIAN

Well, we made it. San Francisco.

298 STEWIE

Ooh, I bet this city's filled with
kooky roommates like the kind you see
all living together on TV.

EXT./ESTAB. THUNDERCATS' FORTRESS (THE CATS' LAIR) - DAY (CUTAWAY)

INT. THUNDERCATS' FORTRESS (THE CATS' LAIR) - SAME (CUTAWAY)

LION-O stands at the main console. CHEETARA enters.

299 CHEETARA

Hey, Lion-O, what's going on?

300 LION-O

I'm not sure, Cheetara, but I've got a
bad feeling Mumm-Ra's up to something.

301 CHEETARA

Mm. I'll be right back, I'm gonna use
the john.

She exits into an adjacent room and **shuts** the door. Lion-O
pauses for a beat, then slowly takes out his sword, looking
into the hilt.

302 LION-O

Eye of Thundera, give me sight beyond
sight.

LION-O'S POV: Through the Eye of Thundera, we see Cheetara
casually sitting on the john.

ANGLE ON Lion-O, continuing to watch a bit too intently.

SNARF enters.

303 SNARF

Lion-O, what are you doing? Snarf!

Snarf!

Lion-O freaks out, **dropping** the sword. He sits down
"casually."

304 LION-O

Oh hey, uh, not much, not much. (BEAT)

Uh... (EXHALE) So, uh, you wanna get
wasted or something?

EXT./ESTAB. PARK BARRINGTON HOTEL SAN FRANCISCO - LATER *

Brian and Stewie pull up and park right in front of the hotel.
They head inside. *

INT. PARK BARRINGTON HOTEL SAN FRANCISCO LOBBY - CONTINUOUS *

Brian and Stewie are dwarfed by the colossal lobby.

310 STEWIE

All right, let's split up and try to
find him.

They part ways.

INT. PARK BARRINGTON HOTEL SAN FRANCISCO ELEVATOR - MOMENTS LATER *

Stewie stands in the elevator as it ascends. There's a ding
as it stops and a GUY gets in, talking on a cell phone. The
doors close.

311 CELL PHONE GUY

(TOO LOUD) Hey, yeah, I just checked
in... Yeah, I might lose you, I just
got in the elevator... Yeah, I'm
gonna grab a shower. Di-did you guys
eat yet...? No, no, I, no, I'll just
take a cab -- You got your car...?
Do you wanna pick me up...? Do, do
you wa-- do you wanna pick me up? Do
you wanna pick me up? Do you wanna
pick me up? Do you wanna pick me up?

**INT. PARK BARRINGTON HOTEL SAN FRANCISCO - ANOTHER FLOOR -
MOMENTS LATER** *

ANGLE ON the elevator doors. They open, revealing Stewie
walking off the elevator.

There's a large blood smear on the back wall, which leads down to a motionless pair of legs we can just see inside the elevator. Stewie exits, **whistling**. The elevator doors close behind him. Stewie stops suddenly.

STEWIE'S POV: Down in the atrium of the hotel, Stewie's "father" exits the lobby.

312 STEWIE

(GASP) Father!

Stewie looks around, finds a nearby window and **leaps out** of it.

EXT. PARK BARRINGTON HOTEL SAN FRANCISCO - CONTINUOUS *

A STUNTMAN DRESSED LIKE STEWIE flies out of the window, falls down onto an awning and bounces once, landing in a dumpster. The real Stewie pops up from inside the dumpster and scrambles out onto the sidewalk.

ANGLE ON Stewie's "Father" getting into a cab and pulling away. *

ANGLE ON Stewie, as he runs to the rental car and shoos away three JAWAS who are picking at it. *

313 STEWIE

Aaa! Utedi! Utedi!

The Jawas scatter.

314 STEWIE (CONT'D)

Filthy creatures.

Stewie jumps in the rental car and **takes off**. *

EXT. SAN FRANCISCO CITY STREET - CONTINUOUS

A high-speed chase ensues. Stewie drives like a madman to catch the taxi his "father" is in. They fly down city streets (a la "Bullitt"). Stewie's rental car catches some serious air and **smashes** back down on the pavement. *

Stewie starts gaining on the taxi, but is then cut off by a Chinese New Year parade. He hits the **brakes** and **swerves** out of control.

ANGLE ON the parade.

315 CHINESE MAN #1

(CHINESE WITH SUBTITLES) Why are we
doing this? This isn't even the
Chinese New Year.

316 CHINESE MAN #2

(CHINESE WITH SUBTITLES) Do you want
to be the dragon's ass? 'Cause I will
make you the dragon's ass.

Stewie veers around the parade and **hits** a fruit stand,
causing him to **crash**.

317 STEWIE

Damn! Why is there always a fruit
stand?!

INT. WAREHOUSE - SAME TIME (CUTAWAY)

A DISPATCHER listens to a police scanner.

318 VOICE FROM SCANNER (V.O.)

High-speed pursuit in progress headed
south on Powell toward Market street.

319 DISPATCHER

You heard him people, Powell and
Market, move it!

WIDEN TO REVEAL dozens of MEN and WOMEN with fruit carts.
They all rush out the door.

INT. GRIFFINS' LIVING ROOM - NIGHT

Peter and Lois happily snuggle on the couch as Chris and Meg
enter.

320 LOIS

Hi, kids. Chris, how'd it go?

321 CHRIS

(MATTER OF FACT) Vanessa was really
mean. She-she said I was weak and
that I'd never amount to anything.
And she wants to see me again
tomorrow.

*

*

322 PETER

How 'bout you, Meg?

323 MEG

Thanks a lot, Dad. He said I acted like a dude. So I grabbed his crank and punched him in the throat.

Chris and Meg exit.

324B LOIS

Looks like the kids were really mistreated by their dates. Just so we could have an evening alone. Are we terrible people?

325B PETER

Nah, nah, nah. We're not terrible people, Lois. Horses are terrible people.

INT. PARLOR - DAY (CUTAWAY)

A MATRONLY WOMAN drinks tea. She suddenly chokes and grabs her neck.

348 MATRONLY WOMAN

Murder! Murder!

She points off-screen.

ANGLE ON a HORSE, who peeks evilly around a doorway.

EXT. SAN FRANCISCO CITY STREET - DAY

Stewie sits on a park bench with TWO OLD HIPPIES.

335 STEWIE

(SIGH) I feel like I've searched this whole bloody city. I suppose this means I'll never find the answer to who I really am. Oh, well. See you gents later. Free Tibet, no grapes, all that.

Stewie walks off.

336 OLD HIPPIE

(STONED) Dude. I coulda sworn that
nerf football was just talking to me.

ANGLE ON Stewie as he jumps on a passing cable car. He sits down, dejected in the almost empty cable car next to a guy behind a newspaper.

337 STEWIE

Are you done with the Arts section?

338 MAN (O.S.)

(BEHIND PAPER) Of course.

He hands Stewie a section of the paper without looking at him, but we see that he is Stewie's "father." Stewie **gasps**.

339 STEWIE

Oh, my god!

Stewie's "father" now looks over at Stewie and recognizes him. He **gasps**.

340 STEWIE'S "FATHER"

Oh, dear! Oh, dear! Oh, dear! This
is not good. This is very bad. Very
bad.

Stewie hugs his leg with all his might.

341 STEWIE

Oh, Daddy! I knew I'd find you. I
knew Peter couldn't be my real father!

342 STEWIE'S "FATHER"

No, no, no. You've got it all wrong,
Stewie.

343 STEWIE

Stewie? How do you know my name?

344 STEWIE'S "FATHER"

Because I'm not your father. I'm you.

Stewie is stunned. We hear a **musical sting**, as we:

*

FREEZE FRAME:

MUSIC UP: "SOAP" THEME SONG.

345 SOAP ANNOUNCER (V.O.)

Could this man really be Stewie?

INT. GARAGE - DAY

FREEZE FRAME: Meg sits at the end of a weight bench smoking a butt and curling with a dumbbell.

346 SOAP ANNOUNCER (V.O.)

Will Meg's new manly ways lead her to
happiness?

INT. GRIFFINS' LIVING ROOM - DAY

FREEZE FRAME: The Griffin family looks like they're posing for a family portrait.

347 SOAP ANNOUNCER (V.O.)

Will our younger viewers get this
"Soap" reference?

Chris pulls Meg's hat off. Meg pulls Chris' hat off and they
start fighting. The whole family joins in, a la "Soap," as
the Announcer continues. *

348 SOAP ANNOUNCER (V.O.) (CONT'D) *

The answers to these questions and
many others, will be answered in the
next episode.

CHYRON: "To be Continued."

The "Soap" theme music plays us into **BLACK.**

THE END